



Film and TV Weekly

VOICE OF THE ENTERTAINMENT INDUSTRY

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Incorporating the CANADIAN MOVING PICTURE DIGEST (Founded 1915)

TORONTO, January 31, 1968

Canadian Film Editors Have Plans For Guild

A national guild of Canadian film editors is in the making as a result of preliminary meetings held in Toronto Dec. 18, Jan. 3 and Jan. 22. A general meeting is expected to be called early in February to implement plans formulated by a steering committee drawn from a cross-section of editors from the CBC; freelance and commercial editors; documentary, feature film and series editors; companies functioning as editing services and editors serving with private production companies.

Leadership in the planning stages has been assumed by Kirk Jones and George Appleby, both of Toronto, who have benefitted from the advice of George Gorman, founding member and president of the Directors Guild of Canada. Their first general meeting in December, held in Toron-

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1968's Product Picture Healthy For Universal

• Canadian regional meet told 29 features for release by Labor Day

Universal Pictures will have more films in release during 1968 than in any year since 1965, Henry (Hi) Martin, vice-president and general sales manager, told a two-day regional meeting of the company in Toronto last week, attended by other New York head office officials and managers from Universal's branch offices across Canada.

Accompanying Martin from New York were his chief assistant, James Jordan, and Norman Gluck, head of Regional Film Distributors, Inc., the subsidiary company recently established to handle Universal's specialized product in the US and through Universal Films of Canada.

Canadian representation at the Westbury Hotel session was headed by Canadian general manager Mark Plottel, and included

Film Developm't Corp. To Start This Spring?

• Sec'y State spokesman says "timetable" set for feature loan fund

The Broadcasting Bill was back before Parliament and therefore "tying her up" but the Hon. Judy LaMarsh, Secretary of State, had meanwhile set a timetable for action on the \$10,000,000 Canadian Film Development Corporation and expected to have it in operation "by spring," according to executive assistant William Neville.

Neville's statement was in answer to a letter written by this publication to the Minister seeking a progress report on the Bill which would provide a loan float for Canadian feature film-making by private individuals as distinct from features turned out by the National Film Board, unilaterally or in collaboration with the Canadian Broadcasting Corporation.

branch managers Robert Bowers (Toronto), Jean-Paul Hurtubise (Montreal), Don McKelvie (Saint John), Myer Nackimson (Winnipeg), Al Genaske (Calgary), Bryan Rudston-Brown (Vancouver), and Barry Carnon, Canadian advertising and publicity director.

The company has scheduled 29 pictures for release from January through Labor Day of 1968, including two re-releases and the general release of its record-breaking Thoroughly Modern Mil-

(Continued on Page 2)

St. Stephen, NB Theatre Sold

The 594-seat Queen Theatre in St. Stephen, N.B. has been sold by William Boyd to the St. Stephen Amusement Company Ltd., an organization with business offices in Saint John. Current renovations include a new concessions booth, redecorated lobby and realigned, contemporary seating. Plans also include stage facilities for live attractions.

First step in implementing the Bill would be to appoint a chairman and five board members for the CFDC, Neville said, and this would be followed "fairly quickly" by the naming of an executive director and his assistant, the two key posts as far as independent film-makers are concerned.

Possibles for the position of executive director have been par-

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Picture Pioneers Meet Feb. 14 In Toronto

Annual meeting of the Canadian Picture Pioneers will be held in the Seaway Hotel, 1926 Lakeshore Boulevard West, Toronto, on Wednesday, Feb. 14. The meeting is scheduled for 5.30 with cocktails at 6 and dinner at 7.

The committee plans to make this the outstanding business and social gathering of the motion picture industry, with an emphasis on streamlining the program.

Pioneers will enjoy a brief business session conducted during the dinner which, this year, will

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Hollyw'd Commitment \$306 Million For '68

The product situation in Hollywood is "up," according to Jack Valenti, energetic president of the Motion Picture Association of America, who made a recent tour of west coast studios. His statement:

"I have just returned from California where I made a survey of the motion picture production plans for 1968 in the United States by the eight member companies of the MPAA. Right now, there are 108 feature motion pictures scheduled for production in 1968 in the United States, with nine more requiring partial production in the United States

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Frank Strean Installed Chief Barker, Tent 28

The 1968 crew for the Variety Club of Ontario (Tent 28) was installed formally (including black tie) the night of Jan. 21 at a dinner dance in the banquet



FRANK STREAN

room of Toronto's Beth Tzedec Synagogue. A capacity crowd of 400 Barkers and friends saw Frank Strean take over as Chief Barker from Jack Bernstein who has held the office for the past two years.

Installed along with Strean were Sam Shopsowitz as 1st Assistant Chief Barker; George Destounis (in abstentia), 2nd Assistant Chief Barker; Stan Sobol, Dough Guy; Doug Wells, Property Master; and Canvassmen Leon

(Continued on Page 3)

Loew's (Canada) Shows Profit

Loew's Theatres in Canada had a net profit of \$372,350 for the fiscal year ending Aug. 31, 1967 as compared to a net loss of \$73,174 in the previous year. The improved position, according to an official statement, was based on a gross revenue of \$684,542. Theatre operations amounted to \$529,118, with an investment income of \$91,324 and rental income of \$64,100. Current assets amounted to \$2,005,343 against \$1,859,831 the year before.

Centennial Medal To Jack Fitzgibbons Jr.

J. J. Fitzgibbons, Jr., president of Theatre Confections Ltd., and recognized internationally for years of outstanding service to the Variety Club organization, has been awarded a Centennial Medal by the Government of Canada. Fitzgibbons, who orga-

nized the Prince Philip Dinner in 1966, raising more than \$100,000 for the Variety Club of Ontario's charitable projects, said he'd had no foreknowledge of the award. "It simply came to me in the mail as a registered package," he said.

FILM CORP.

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ed to "a relatively short list," according to Neville. The eligibles included individuals who had submitted applications for the job and others who had been recommended. Neville acknowledged that names of persons outside Canada, with experience in similar government film aid plans, had been suggested but he preferred not to be specific.

In mentioning the possible spring start, Neville took care to point out that this would not necessarily mean instant action insofar as any loan grants would be concerned. "There would be a reasonable period of adjustment and organization following the definite appointments," he explained. The inference was that next fall would be the earliest any film projects could take shape.

One of the "iffy-er" aspects about success of CFDC once it got underway would be the distribution guarantee any applicant would have to have, along with

financial stability and a potential script. Until recently the distribution question was particularly difficult since little if anything had been produced privately in Canada as points of reference.

In the last year, however, Toronto producer-writer-director Paul Almond on the strength of his own script and the box-office value of his wife, Genevieve Bujold, in the lead role, secured financing and distribution guarantees from Paramount Film Service for Isabel, a color feature shot on the Gaspé Peninsula. Reports from qualified observers who have seen Almond's completed film describe it as a rich example of the kind of film-making distributors could expect from Canada.

A more recent example was the short subject, *Tviggys*, written, produced and directed by Toronto actor Al Waxman, which Harvey Harnick, Canadian general manager for Columbia Pictures, quickly picked up to companion the current feature release, *Guess Who's Coming to Dinner?* Critical

opinion has been excellent for Waxman's \$18,000 color production and distributor interest in New York has been aroused regarding the feature script he carries in his briefcase.

The CFDC has been a long aborning but the insider consensus is that when it finally gets off the ground, the current climate—originating from the success at home of Almond and Waxman together with the reputations established in Hollywood and London by Canadians as writers, directors and actors — will enhance the chances of a feature industry getting off the ground in a substantial way.

Satchmo In 'Hello Dolly!'

Louis "Satchmo" Armstrong has been signed by producer Ernest Lehman for the key role of the band leader in 20th Century-Fox's forthcoming screen adaptation of *Hello, Dolly!* It was announced by Richard D. Zanuck, executive vice-president in charge of production.

Father Goose, the comedy in Technicolor starring Cary Grant and Leslie Caron.

May releases will be *Madigan*, the highly charged New York City detective drama in Technicolor starring Richard Widmark, Henry Fonda and Inger Stevens; *The Shakiest Gun In The West*, the new Don Knotts' comedy in Technicolor and *Warkill*, a drama with a World War II Philippines background in Technicolor, written, produced and directed by Ferde Grofe, Jr. and starring George Montgomery and Tom Drake.

What's So Bad About Feeling Good? the George Seaton comedy in Technicolor starring George Peppard and Mary Tyler Moore; *Journey To Shiloh*, the Civil War drama in Technicolor and *Three Guns For Texas*, the western in color starring Neville Brand, Peter Brown, William Smith and Martin Milner, are the June releases.

Martin confirmed that exchange screening prints on all announced releases will be available prior to March 1st. Screening prints on the remainder of the 1968 releases will be available several months prior to the scheduled release period.

Pioneer Gordon Miller, 92, Dies

Gordon Miller, Canadian Motion Picture Pioneer and exhibitor, died recently in hometown Peterborough, Ont. at the age of 92. Miller retired several years ago after Famous Players had built the Paramount in Peterborough.

Para's 'Danger: Diabolik'

Danger: Diabolik! has been set as the new title for Paramount's *Diabolik*.

PIONEERS

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be a sit-down affair, following the fraternal cocktail session.

The case histories handled by the Trust Fund and certain other reports will be mimeographed and placed before each member. One of the most important items of business will be the annual election of officers.

Applications for new members can still be received and there will be a special meeting of the directors prior to the annual meeting to consider new applications. Those approved will be inducted at the annual meeting.

Men and women with 25 or more years of service in the industry are eligible for membership in the Canadian Picture Pioneers. The 25 years of service, of course, includes time out for service with the armed forces.

Tickets for the meeting and dinner are \$7.50 and will be available from members and at the hotel. Leonard Bernstein and Pat Travers are co-chairman of the membership committee.

HOLLYWOOD

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(total: 117) for an overall dollar commitment of \$306 million. These are definite commitments, with the possibility of 10 to 15 more feature motion pictures whose planning could be completed and production initiated during 1968.

"This is the largest domestic dollar commitment, as well as the biggest U.S. based production scheduled by these major companies over the last five years. The 1968 planned U.S. production will be an increase of 17 to 20 pictures above the 1967 domestic production, and could conceivably run even higher."

Patricia Neal In Film Return

After an absence of more than three years, Academy Award winner Patricia Neal will return to the screen in the film version of the Pulitzer Prize play, *The Subject Was Roses*.



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UNIVERSAL

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lie. An additional eight pictures have been designated for release through Regional Film.

All of the 29 Universal releases are in color, as are seven of the eight Regional releases, Martin noted.

Currently in release are *Counterpoint*, a drama in Technicolor starring Charlton Heston and Maximilian Schell and *Nobody's Perfect*, a comedy in Technicolor starring Doug McClure and Nancy Kwan.

Scheduled for February are *The Ballad Of Josie*, a comedy western in Technicolor starring Doris Day; *A Matter Of Innocence*, the Hayley Mills drama in Technicolor based on a story by Noel Coward and *Sergeant Ryker*, the

drama in color starring Lee Marvin.

P.J., the suspense drama in Technicolor starring George Peppard, Gayle Hunnicutt and Raymond Burr; *Did You Hear The One About The Traveling Saleslady?* the comedy in Technicolor starring Phyllis Diller and *The Champagne Murders*, Claude Chabrol's drama in Technicolor starring Anthony Perkins, Maurice Ronet and Yvonne Furneaux, are scheduled for March.

April releases are highlighted by the company's Easter release of *The Secret War Of Harry Frigg*, the World War II comedy drama in Technicolor starring Paul Newman and Sylva Koscina. Also scheduled for April release are *Don't Just STAND There*, the comedy in Technicolor starring Robert Wagner and Mary Tyler Moore and the re-release of

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Pioneer Jack Hunter Dead At Age Of 81

Jack Hunter, one of the original Canadian Motion Picture Pioneers who came to Canada from First National distributors in New York in the early 20's, served as Toronto branch manager for Paramount during the era of Maurice Milligan and latterly operated the Bay in that city, died recently at the age of 81.

Hunter, a member of the Variety Club as well as the Picture Pioneers organization, also had been an exhibitor in Hamilton, Ont. where he once operated the Delta, Queens and Empire theatres. He is survived by his widow, the former Nettie Westcott, by a daughter, Carol (Mrs. John Malcolm of Brantford, Ont.) and son, John, of Port Credit, Ont.

Toronto And Vancouver Elect Variety Crews



TOP ROW shows glimpses of Toronto's Variety Club installation dinner. At left, Rev. Father Cherrier, Tent 28 chaplain; Arthur Robertson, Variety Village principal and Estelle Craig, president Variety women's group. Next photo shows retiring Chief Barker Jack Bernstein delivering final speech, with incoming Chief Barker Frank Streaan at left. In middle photo, International VP Bob Hall and Mrs. Hall. A floor-show highlight was chanteuse Danielle Dorice. At right, N. A. Taylor and Mrs. Taylor, former Claire Drainie, who were married recently. PHOTO AT RIGHT shows new Vancouver Chief Barker Archie Hanna making acceptance speech, flanked by Bob Hall, representing Variety International.



FRANK STREAAN

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Weinstein, Jerry Solway, John Kurk, Alex Stewart and Stan Hel-leur.

Master of ceremonies for the investiture was Bob Hall, a vice-president of Variety International who had served as Tent 28's Chief Barker for a two-year term preceding Bernstein's tenure.

In turning over his office to Streaan, Bernstein paid tribute to crew members who had helped make his 1966-67 term of office eminently rewarding insofar as raising money for Variety Village was concerned. He particularly cited Win Barron, his 1st Assistant in 1966; Myer Axler, 2nd Assistant in 1966; Syd Koffman, Dough Guy for 1966-67; Barry Nesbitt, Property Master, 1966-67, and Jack Fitzbiggins, Jr., for his outstanding contribution as chairman of the Prince Philip Dinner which raised more than \$100,000 in 1966.

Streaan drew a standing ovation for a brief but eloquent acceptance speech in which he stressed the varied character of Tent 28 (second largest in Variety International after the London, Eng. Tent) as compared to its original motion picture industry nucleus. The more than 600 members now represented the broad cross-section of the entire entertainment industry, he said, supported by a corps of "associate" business and professional men.

"In all of this membership," Streaan said, "I see not just tough, practical businessmen but individuals with compassion and a willingness to help others, in this case our young physically-handicapped boys who, through no fault of their own, are less fortunate than most of us."

The term "gala affair" is not a cliché in describing the installation. The official proceedings were brief, allowing for a full social evening which began with a cocktail reception, followed by dinner and a floorshow featuring Montreal chanteuse Danielle Dorice and New York comedian Dick Lord, both of whom contributed their talents as a donation to Variety Village. Music was provided by Paul Grosney's orchestra. Catering for the reception and dinner was arranged by Barker Mickey Firestone.

FILM EDITORS

(Continued from Page 1)

to's Film House, was attended by more than 30 film editors.

Detailed information on the proposed guild can be obtained by writing either to Kirk Jones, Sync Sound Ltd., 207 Strathearn Road, Toronto, or George Appleby, Haverand Productions, 66 Homewood Avenue, Toronto 5, Ont.

New Earnings Records Established By MGM

Metro-Goldwyn-Mayer Inc. established a new quarterly earnings record for the first 12 weeks of fiscal 1968. Earnings for this period ending Nov. 23, 1967, were 50 per cent higher than the first quarter of fiscal 1967, and 130 per cent higher than the same quarter of fiscal 1966. Robert H. O'Brien, MGM president, also announced that profits amounted to \$4,793,000 — an increase from \$3,152,000 in the same period of last year. Gross revenues rose 18 per cent to \$56,365,000 from \$47,696,000 last year. According to Mr. O'Brien, these earnings are equivalent to 81 cents per share on the 5,756,351 shares outstanding since the two 5 per cent dividends declared in the last year.

Charlie Brennan Victim Of Brain Tumor at 37

Charlie Brennan, manager of Famous Players' Capitol Theatre in Ottawa, died recently at 37 from what doctors described as a "massive brain tumor."

Native of Ottawa, Brennan had returned to the Capitol less than two months ago after spending a year with the Centennial Caravan.

Previously, he had managed the Regent in Ottawa, in addition to the Capitol.

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NEWS CLIPS

ONE ROXY CLOSES and another one re-opens, which reflects the ebb and flow of motion picturing in the Canadian hinterland. Closing recently in CHESLEY, ONT. was the Roxy run by the LANGELOTZ family, while out in NEEPAWA, MAN., the Roxy which has been closed since March will re-open under the new ownership of M. G. RAY

☆☆☆ ALFRED HITCHCOCK'S weirdy, THE BIRDS, scored the top TV audience so far for a feature, according to NBC who claimed 47,000,000 viewers recently, 3,000,000 more than scored by THE BRIDGE ON THE RIVER KWAI in September, 1966

☆☆☆ WIN BARRON, Paramount's Canadian ad-publicity chief, back from a three-day promotional seminar at company HQ in New York. The TOMMY STEELE starrer, HALF A SIXPENCE, was the conference subject, and Barron is restrained from turning handsprings over promotional plans only because of recent surgery

☆☆☆ Another New York visitor was NICK LANGSTON, ad-publicity director for UNITED ARTISTS, getting the 1968 product message from UA's sales VP JAMES VELDE and Eastern divisional manager, EUGENE TUNICK

☆☆☆ LANGSTON also a news item following his recent election as chairman of the Canadian FILM ADVERTISING CIRCLE. Other appointments: BUD BARKER (FAMOUS PLAYERS), vice-chairman, CHARLES MASON (ODEON), treasurer and HILDA CUNNINGHAM (MGM), secretary. Joining the four executives on the board of directors were BILL MORLAND (ASTRAL), BRIAN LINEHAN (ODEON) and HELEN CONWAY (COLUMBIA)

☆☆☆ Same group met Jan. 24 in Toronto's OLD MILL, to honor Jim NAIRN, one of the founding executives and a former president, who retired recently as advertising and public relations director for FAMOUS PLAYERS.

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- 1 Spare DB Simplex intermittent. \$25.00.

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Panorama

☆☆☆☆☆☆ by Stan Helleur



For a man who confesses to "ego problems," Al Waxman, a 32-year-old Toronto actor and writer, manages to equate with some success in the positive thinking department. A short subject called Twigg is a case in point. This highly entertaining bit of color whimsy about a plain young girl who dreams of being a fashion model has been showing in theatres across Canada, wherever Columbia Pictures' Guess Who's Coming to Dinner has been the main attraction. Twigg cost Waxman \$18,000 to make, including his own talents and services as scripter, director and producer. "And who knows," he said, "I may even make a buck with it"

☆☆☆ The real reason for Waxman's spirit of adventure, however, was to record something of value on film as a reference for what really has been bugging him lately—to produce and direct a feature picture based on his own original story about young people and their hang-ups (right now he's calling it About Tomorrow). "There was no other way for me to get close to any major distributor with my idea," Waxman explained. "I had to have something to show. Matter of fact I couldn't even get to direct my own script in the Wojack TV series. Nobody around the CBC wanted to take a chance on me"

☆☆☆ Harvey Harnick, Canadian general manager for Columbia, was eager to take a chance on Waxman once he'd screened the short. "I'll have no trouble booking this one," he told Waxman, establishing some kind of Canadian film history in the process—a privately-produced, indigenous product getting major distribution. Twigg also has been getting good critical reviews which Waxman, conscious of his ego problems, has been photostating in quantity

☆☆☆ Curiously, Columbia in New York didn't react as positively as Harnick to the short and Waxman took his print and a copy of his feature script to Universal. There, in New York, the reaction was positive but an opinion and final verdict was required from the company's production HQ in Hollywood. Accordingly, a meeting was set up in New York, with Waxman in attendance. "And wouldn't you know," said Waxman, "that the day of the meeting was the day Mother Nature chose to excrete on Toronto with so much snow that I missed the day's only flight to New York?"

☆☆☆ Since then arrangements have been made for Waxman to meet the Universal production brass in Hollywood, a meeting he expected to be called at any minute. For Waxman it would represent at least a modest triumph—returning to Hollywood at somebody else's expense. In 1965 he was there trying to make it as an actor, without success. "The best I could do was a job as counterman in Barney's hamburger joint," he recalled. "I finally got fired for serving too many over-sized helpings. Bacon also had something to do with. I hate it crisp and wouldn't serve it any other way but gummy." There's some kind of personality message there.

☆☆☆☆ SMALL TOWN THEATRES might be well advised to switch from 35 mm. to 16 mm. projection, N. A. Taylor, president of Twinex Century Theatres Limited, told the BC Exhibitors' Association convention in Vancouver. "The advantages are obvious," he said. "The equipment is fully automatic and much cheaper than 35. No licensed projectionist is necessary. Not only are prints cheaper but express charges for the exhibitor, particularly in remote places, would represent an enormous saving . . . Sixteen millimetre has been with us for a long time. Perhaps it's time we learned to use it properly and for the benefit of our own survival." Taylor also recommended the dual auditorium concept for small towners, an evolution which Twinex pioneered in 1948 with the Elgin and Little Elgin in Ottawa. "If I were operating in a small town today," he said, "I would rather have two small theatres of three or four hundred seats each than a single six or seven hundred-seater. I say that two small theatres using 16 mm. automatic equipment might be the answer for many a small town operation."

☆☆☆☆ RANDOM JOTTINGS: Warner Bros.-Seven Arts' Canadian ad-publicity chief Al Dubin headed a Toronto delegation attending the premier of Firecreek in El Paso, Texas and neighboring Juarez, Mexico (about which more in our Feb. 14 issue)

☆☆☆ Curly Posen one of eight regional vice-presidents named by NAC president Julian Lefkowitz. Another Torontonians, Syd Spiegel, appointed chairman of the concessionaires' Membership Retention committee.

FROM HOLLYWOOD

TORONTO actress Susan Clark has had her option picked up by Universal Pictures and is currently starring in The Big Prize, a full-length feature for CBS-TV

☆☆☆ German actor Hardy Kruger has joined Anthony Quinn, Anna Magnani, Virna Lisi and Sergio Franchi in the cast of United Artists' The Secret of Santa Vittoria, to be produced and directed by Stanley Kramer in Italy starting next May

☆☆☆ The Fox, the Warner Bros.-Seven Arts feature shot at Studio City, outside of Toronto, will have its New York premiere Feb. 7. Sandy Dennis, Keir Dullea and Anne Heywood are the co-stars

☆☆☆ The London hit play, The Flip Side, has been bought by 20th-Fox for production next September. A Broadway version will open in March

☆☆☆ Now that Andre Previn has said "Goodbye, Mr. Chips," composer-lyricist Leslie Bricusse has been signed to write the score for MGM's musical version of the classic

☆☆☆ Winner of two Academy Awards last year, Born Free will have a Columbia Pictures sequel called Living Free, based on the second and third volumes of the famed Joy Adamson trilogy

☆☆☆ A powerhouse cast has been signed for Warner Bros.-Seven Arts' production of The Madwoman of Chaillot. To date it includes Katherine Hepburn, Simone Signoret, her daughter Catherine Allegret, Yul Brynner and Danny Kaye. John Huston will direct the screen version of Jean Giraudoux' celebrated stage play.

☆☆☆☆ Sammy Davis joins Frank Sinatra and Raquel Welsh in 20th-Fox' The Lady in Cement, a sequel to the current hit, Tony Rome. Location shooting due to start Feb. 19 in Miami

☆☆☆ They gave Edith her head about 1,000 pictures ago and she's still whipping out Academy Award winning clothes for Hollywood stars. Edith Head's current assignment is to dress Shirley MacLaine for Universal's version of Sweet Charity, representing designer Head's 35th musical and her 1,100th film all told

☆☆☆ David Lean, who brought Dr. Zhivago to the screen, and Robert Bolt, who wrote it, have been brought together again by MGM for an as yet untitled production going before the cameras in Ireland this coming summer. It will be a roadshow film (for 1969) based on a Bolt original set in the 1900's

☆☆☆ At Paramount they're enthusing over the signing of Carol Channing to co-star with Jackie Gleason in the Otto Preminger produced-directed comedy, Skidoo.

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What Do You Want To Know?

An up-to-the minute list of Canadian theatres, with names, locations, seating capacities and licencees • Boxoffice statistics from 1930 on — theatres, receipts, total admissions • *Personnel of theatre circuits, distribution companies, studios, labs, equipment and service organizations* • The amusement taxes and licence fees for each province • *Location, personnel and fees of each censorship board* • Production facilities • *Provincial legislation and inspection personnel* • Film carriers • *Newsreels* • Television film sales companies • Winners of USA, Canadian and British awards • *Unions of projectionists, actors, musicians, stagehands, cameramen, etc.* • A complete list of press and radio film commentators • *Television stations and other information* • Canadian members of USA engineering and advertising organizations • *Personnel of Canadian TV networks* • Record companies • The National Film Board • *And other information of many kinds.*

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Commercial Comment

By ANNA LISZT

WE are extremely interested in the spate of new corn snack products which has lately flooded into the food market. And by the torrent of advertising which accompanies it. This is a classic case of a number of companies apparently hitting on the same product idea almost simultaneously. It would, of course be supremely naive to suppose this is accidental. Although we do not know the inside story of this particular happening, we have and first-hand experience with similar happenings in other food product groups. The race to be first into a remunerative new product area may reward the winner with the market leadership for years to come.

What happens is usually triggered by some one company getting the idea for the new brand. It may come from the laboratory or be suggested by some similar product, perhaps the potato chip in this case. The company begins to develop an entire marketing plan. First, the product itself, its shape or shapes, its flavor, the name, the package design, the contents, the price structure. They may then hire a consumer research company to test alternative forms as to consumer acceptance and preferences. They may then test market it in several areas. Finally, the real entry is ready to be made.

Up to this point, the company will try to preserve as much secrecy as possible from potential competitors. But so much of the preparatory work has to be in public, so many people have to know what's happening, that it is extremely difficult to prevent the plan from getting about. And so the race to be first into the market begins.

In the new corn snacks market, we don't know which brand actually came first. We first became aware of **Flings** advertising. Then we were struck by **Bugles**. Rather vaguely we seem to recall ads for **Screwballs** and **Whistles**. But we do not remember how these two latter products were advertised. Strangely enough, we do not remember any ads at all for **Kelllogg's Pokes**. And it is most unlike this kind of cereals advertisers to let anyone be unaware of their brands.

Far the most pleasing is the **Bugle** campaign. This one "declares war on the potato chip". It asks, in a plaintive, tear-jerking way for "a chance to get in your home — to get in your mouth". It accuses the potato chip of unfairly barring **Bugles** from the potato chip section in the store. It shows the "u" in the

name **Bugle** on the package being covered over by an "a", thus changing it to **Bagle**. It is a most engaging and attractive campaign.

Flings, on the other hand, simply repeat the exhortation "Have a Fling" as often as they can within the commercial interval. They have rightly reasoned that, as the products are all quite new and not well-known, the one which has been dinned into their ears oftenest, is the one they'll think of and pick up in the store. The video is nothing more than a series of soaring figures of guys and dolls in mod clothes to give a mood of youthful exuberance.

We like the **Bugles** "Potato chip war" campaign best of all of them. And we think it will sell. But we have a sneaking suspicion that the **Flings** campaign which is far less imaginative will sell as well, perhaps better.

That's what can sometimes be so hellish about advertising. So often, ads which make one choke with distaste are extremely effective; like the **Carling's Red Cap Forever** ads. Fortunately, there are enough of the tasteful ads, like the **Carling's Black Label** travel series, the **Grape Nuts Flakes** ads, to offset the unpleasant taste of the others.

☆ ☆ ☆

THE new "We Worry" campaign for the **Construction Safety Association of Ontario** is a model of convincing sincerity. Everything about it is well thought out and well executed. We liked their previous campaign and we like this one even better.

A crane carrier bucket (sure it must have a trade-name) topples off the high steel-work of a building under construction and begins a slow motion fall down past the steel skeleton. In slow motion we follow it as it strikes a cross girder in passing and dislodges a pile of rivets which join it in its head-long plunge.

All this time, a narrator's voice is telling about the need for strict observation of safety rules like the wearing of helmets, safety glasses and goggles, safety belts, safety boots. It ends by saying that the safety record is improving but—"We Worry."

This commercial is, as it should be, completely devoid of gimmickry of any kind. It is so square, it's cubistic. But it should not be done any other way. The narrator's voice has an almost Presbyterian quality of solid reliability. I'm sure that, if one did fall off a building, the owner of that voice would be sure to be underneath to catch one.

We also like the **Carnation In-**

Charles Chaplin Elected Vice-President WB-7 Arts

Charles Chaplin, for the past few years head of the Seven Arts organization in Canada, has been elected as a vice-president of Warner Bros.-Seven Arts Limited, the parent organization regrouped last year following a takeover of Warner Bros. by Seven Arts.

Chaplin's appointment was made official at a recent board of directors meeting in New York, at which time Eliot Hyman was elected chairman of the board and chief executive officer; Benj. Kalmenson, president; Samuel H. Haims, vice-president and treasurer, and Norman Solomon, assistant secretary and assistant treasurer.

The New York meeting followed closely the company's annual meeting of shareholders held in Toronto's Park Plaza Hotel where all proposals submitted by the board of directors were approved.

The shareholders, after voting to decree the number of directors from 17 to 15, elected the following directors: Charles Allen, Jr., Alfred Bloomingdale, Armand Deutsch, Samuel H. Haims, Alex L. Hillman, Alan J. Hirschfield, Eliot Hyman, M. Kenneth Hyman, Benj Kalmenson, Jerome A. Newman, Marwell M. Rabb, Denniston L. Slater, Edgar B. Stern, Jr.,

Anthony R. Tyrone and Jack L. Warner.

The corporate by-laws were amended to change the powers and duties of the Chairman of the Board of Directors and the President, the former being chief executive officer of the company and the latter being chief administrative officer.

The meeting also voted approval of the adoption of the Board of Directors of the 1967 Key Employees Qualified Stock Option Plan, permitting the granting of options for 200,000 common shares to key employees.

Shareholders also heard an optimistic statement from Eliot Hyman, board chairman, who was unable to attend but who was represented by David Lubart.

"The merger of Warner Bros.-Seven Arts is now history and, as in all similar situations, there is a period of adjustment, readjustment, of change in people, logistics and procedures," Hyman's statement said. "We are happy to say that this has been effectively accomplished and that the future holds every promise of Warner Bros.-Seven Arts being a most important company in every phase of the entertainment field, but not necessarily confined to it.

stant Breakfast ad which shows the eighteenth century family at breakfast in the castle garden, stuffing themselves in a most **Dr. Johnsonish** way. The one out of place person is a contemporary announcer also sitting at table, with a packet of **Carnation Instant Breakfast** in front of him. He talks about the people who can eat a hearty like his table companions. But for those who don't have the time—why **Carnation Instant Breakfast**, of course.

We like this ad. But we are not convinced that it is very good advertising for that particular product to the audience we fancy it should be aimed at. Surely, the audience for his product is clearly the bachelor business guys and dolls and the high school, university crowd. They are the ones who are most likely to be short of time for a proper nutritional cooked breakfast. Only on weekends do they take time for a leisurely satisfying morning (or early afternoon) meal.

As a class, this group began to come into existence during the second world war, when so many women started to man industry. (Can a women, "man" anything). And interestingly, the word "brunch" entered the slangage about this time. This class has

not been eating a decent mid-week breakfast for over a generation. Hence the growth of an enormous demand for ready-to-eat cereal, instant hot beverages, instant or quick cooking hot cereals, squeezed fruit and vegetable juices, vitamin supplements and so on.

This group have been skimping on breakfast for so long that we don't think they can identify with eighteenth century types who gorge.

We really do hate to knock this one because it is light and amusing and quite a relief from such horrors as the ad for **Palmolive** liquid showing Madge the manicurist. It is so wearied from over-playing that we actually do go to the effort of rising and switching the sound off the minute it appears. It wasn't a very good ad to begin with and now it's nothing short of dreadful.

Talking of repetition; **Kraft** really have it made with the format they have used for so long. These must be so inexpensive to make. The simplest of table settings; a hand model needing perhaps twenty or thirty minutes of rehearsal time; the voice of **Bruce Marsh**. Man, that's really getting mileage for your buck. No wonder they can produce a new one every week.

PAUL NEWMAN

just bugs the Establishment as

COOL HAND LUKE



("What
we've
got here
is a
failure to
communicate.")

CO-STARRING

GEORGE KENNEDY · J. D. CANNON · ROBERT DRIVAS · LOU ANTONIO · JO VAN FLEET

STROTHER MARTIN and

MUSIC BY

Lalo Schiffrin

DIRECTED BY

STUART ROSENBERG



SCREENPLAY BY
DONN PEARCE and

FRANK R. PIERSON ·

PRODUCED BY

GORDON CARROLL

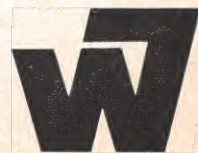
TECHNICOLOR®

PANAVISION®

FROM WARNER BROS.—SEVEN ARTS

from

WARNER BROS.—SEVEN ARTS



UNIVERSAL DELIVERS THE BIG ONES!

1967's
GREAT
ROADSHOW
ENTERTAINMENT

JULIE ANDREWS
as MILLIE
MARY TYLER MOORE
CAROL CHANNING
JAMES FOX

in ROSS HUNTER'S
production of
**"THOROUGHLY
MODERN MILLIE"**
TECHNICOLOR®
co-starring
JOHN GAVIN
and **BEATRICE LILLIE** as MRS. MEERS



1968's
GREAT
ROADSHOW
ENTERTAINMENT

Shirley MacLaine



"Sweet Charity"
TECHNICOLOR®

PLUS THIS GREAT LINE-UP OF 1968 PRODUCT!

Rosalind Russell
Sandra Dee
in **"ROSIE"**

Paul Newman
Sylvia Koscina in
**"THE SECRET WAR
OF HARRY FRIGG"**

Doris Day
in **"THE BALLAD
OF JOSIE"**

George Peppard
Mary Tyler Moore
in **"WHAT'S SO
BAD ABOUT
FEELING GOOD?"**

George Peppard
Gayle Hunnicutt
Raymond Burr
in **"P.J."**

Kirk Douglas
Sylvia Koscina
Eli Wallach
in **"A LOVELY WAY
TO DIE"**

Don Knotts
in **"THE SHAKIEST
GUN IN THE WEST"**

James Garner
Eva Renzi
in **"THE JOLLY
PINK JUNGLE"**

Richard Widmark
Henry Fonda
Inger Stevens
in **"MADIGAN"**

Robert Wagner
Mary Tyler Moore
in **"DON'T JUST
STAND THERE"**

Charlton Heston
Maximilian Schell in
"COUNTERPOINT"

David Warner
Cilla Black in
**"WORK IS A FOUR
LETTER WORD"**

Rod Taylor
Claudia Cardinale
in **"A TIME
FOR HEROES"**

Elizabeth Taylor
Richard Burton
in **"GOFORTH"**

Vanessa Redgrave
Jason Robards
James Fox
in **"ISADORA"**

Tony Franciosa
Anjanette Comer
in **"IN ENEMY
COUNTRY"**

Phyllis Diller in
**"DID YOU HEAR
THE ONE
ABOUT THE
TRAVELING
SALESLADY?"**

Hayley Mills
Trevor Howard
Shashi Kapoor
in **"A MATTER OF
INNOCENCE"**

Simone Signoret
James Caan
Katharine Ross
in **"GAMES"**